

THE THEATRE

"BUNTY" OFF THE STAGE

Molly Pearson a Player of Unusual Training and Experience.

When an actress plays a simple part in such a simple way that you hardly stop to notice the art she has used in producing her effects, you are very likely to forget that she has needed preparation for it or that very serious effort is back of her playing. The emotional actress, with great "technique" and a highly developed personal style, on the other hand, is constantly asked, "What was your training for the stage?"

A feeling of humility as to his own education and background often steals over the one who hears the story of study and experience that stretches back from the first success of such a player of light comedy as Miss Molly Pearson, who is now, with simple grace and unaffected art, playing the difficult role of Bunty at the Comedy Theatre. New York remembered her, because she had already attracted notice here in "The Passing of the Third Floor Back" with Forbes-Robertson. But that, together with her present success in the new Scotch comedy, is all that New Yorkers generally know about Miss Pearson. Everybody who sees her agrees that he has had a charming evening's entertainment, but usually he is not curious. He does not say to himself: "Yes, but how did she learn character like that?"

Miss Pearson is unusual. There is no flavor of the stage about her. She has learned in a different school from that of the majority. It was not a dramatic school, nor even a repertory theatre. It was travel, considered by some to be the best of schools. And when you talk with Miss Pearson you find it is places and peoples, not plays and parts, that form the subject of her thoughts.

It was only a few days ago that she said with genuine delight and with the exquisite pleasure in the thought that only a born wanderer can show, "Do you know, I have never been in any one place in the world for longer than four years? And those," she added, laughingly, "were the first four." Going around and around the English provinces, playing at Glasgow, at Manchester, at Brighton—all the big and little places, with all their different crowds of people and their widely differing tastes—was Miss Pearson's entry into stage life. After that it was her lot, or her good luck—she seemed undecided which to consider it—to play in London for awhile. Fortune beckoned her to South Africa next, to play to such audiences as could not be gathered elsewhere, audiences of khaki-clad soldiers, without a woman's face in the throng from the first row in the pit to the last circle of the top gallery, and audiences of Boers and gatherings of South African society at Ladysmith and the larger cities, audiences formed of every kind of men and women, many of them driftwood from all parts of the world. After South Africa there was Australia, and after Australia the United States. She has been twice across this country to the Pacific Coast, and now she wants to go to Honolulu and the South Sea Islands.

"But to play—to give performances down there, on the Pacific Islands?" was asked of her, incredulously.

"Oh, no! I shall learn to ride the breakers, as the natives do, perhaps. At any rate, I should think it would be magnificent there, and I am anxious to go and catch the spirit of it. Some places make me very happy. South Africa did. I can't tell exactly why, but I think it was just something about the place and the wonderful life there, and the people. It is a flavor about Africa that one cannot liken to anything else."

"Every place is different," she mused, "and all are worth going to. I have not seen so much of the older countries as of the new, although I had a good taste of Germany. I was educated there. In a little North German town, in Schleswig-Holstein, very remote from any cosmopolitan influences, that was where I went to school—of the rigid, thorough German schools, where everything that's done at all must be done properly. There were only two persons in the whole town who spoke a little English. I never saw either of them. So you see I had to learn German."

So much alertness to places and people that have been new to her has no doubt increased the unconcernedness of self which seems natural to her and which is the most charming quality of her acting. It was hard to get her to talk about herself, to tell the personal things of which, when you are with her a while, you feel sure her short history is full. There were only scraps of things to be coaxed from her. One was that when she decided to go on the stage, a decision which felt like a bomb in the midst of her orthodox Scotch family, she managed to get a letter to Sir George Alexander, the well known London manager. When she saw him finally she was so confused she could hardly speak.

"I wish to go on the stage. I have had no experience at all," was all she managed to murmur.

Sir George was amused and sent her to Ben Greet, thinking he might take an interest in her. In three months she was playing the provinces as Lady Babbie, in "The Little Minister." Since then she has taken every kind of part that required personal and unique flavor and, according to her own opinion, had varying success.

"It is unsatisfactory often to play in London," she said. "I think I became a little discouraged there. It seemed as though nothing counted. No matter what efforts I made I didn't feel that I was getting on as fast as I wanted to. People come to the theatre in London in a moody state, very often, and however they feel they reflect it on the play. They are given to grouches, you know. I have felt in such good spirits here that I am devoted to America. Americans make one feel that it is only one's work that counts. If the work is good they recognize it and give encouragement. That puts heart in one, I tell you."

"I am the only one in the 'Bunty' company, you know, that has ever been to America before. And the others clung to me before we had our first performance. They were all quite nervous about the cold, unadorned first night New Yorkers that every one talks about. I told them to do their best and the audience would be with them. And I warned them not to expect emotional outbreaks from the auditorium. The people here are not vociferous and demonstrative, but they appreciate quietly and fully, and I think I understand them. They seem to understand me, and that makes me able to do my best."

She said nothing about the demonstrations of appreciation that have greeted her across seas. Hardly a year ago Sarah Bernhardt was visiting the stage where Miss Pearson had been playing in London. The play was over and Sarah had come on business. But she sought out the whimsical little player and, laying her hand on her shoulder, said in her careful English:

MARY MANNERING AND LEWIS WALLER. In "The Garden of Allah."



CYRIL SCOTT. In "A Gentleman of Leisure." Herald Square Theatre.

"My dear, you are charming, extremely charming." Sarah had seen her before and remembered her. For another of Molly Pearson's experiences that could be gathered only in hints was that she played several years ago in the Bernhard Theatre in Paris with Olga Nethersole in a play called "The Spanish Gypsy."

The ease which her diverse experience has given her and the width of view and feeling which she has gained by measuring herself by all the different standards that different people have are things that make Molly Pearson the complete little individual that she is, that have made it possible for her to understand herself and others quite naturally. This wealth of experience and training is what stands behind her finished acting.

Yet, ambitious though she is, she is not the only thing of interest. She is in perfect accord and sympathy with the stern old Scotch lady, an old friend of her family, whom she called on before she left London.

Belasco Theatre—David Warfield, in David Belasco's play, "The Return of Peter Grimm." One of the most attractive, popular, companionable, one of the sanest, studies of the contemporary stage.

Century Theatre—"The Garden of Allah," a dramatization of Robert Hichens's novel of the same name. The leading parts are taken by Mary Manning, Lewis Waller and Eben Plympton.

Collier's Comedy Theatre—Scotch players in Graham-Moffat's comedy, "Bunty Pulls the Strings," a delightful novelty for the New York stage, splendidly acted.

Criterion Theatre—Haddon Chambers' "Passers-By," a play of dramatic interest, well staged and well acted.

Daly's Theatre—Mrs. Simone, the well known French actress and creator of most of the leading roles in Henri Bernstein's plays, as Marie Louise in Bernstein's play "The Thief." On Monday night, October 23, Mrs. Simone will appear in Henri Bernstein's "The Whirlwind," translated from the French by George Egerton.

PERCIVAL KNIGHT AND MAY VOKES. In "The Quaker Girl," at the Park Theatre, October 23.



FORBES-ROBERTSON. In "The Passing of the Third Floor Back," at the Majestic Theatre, Brooklyn, during the coming week.

Adeline Dunlap. In "Madame X," at the Manhattan Opera House.

KINEMACOLOR THEATRE. Beginning Monday, October 23, the actual coronation ceremony in Westminster Abbey will be introduced and will then be shown for the first time in New York, together with all the music and words used. For this purpose J. Strickland King and Harry Evans have been engaged, as they were in the great coronation choir, stationed only a few feet from their majesties, and were selected to sing the responses. Mr. Evans's interpretation of the historic ceremonial music won decorations for him from both King Edward, at whose coronation he served in the same capacity, and from King George. Mr. King was also decorated as a testimonial to his excellent intoning, which he will repeat at the Kinemacolor Theatre. This added attraction is sure to prove most popular, as it supplies the only missing event of the period of the forty-day coronation festivities. Hereafter there will be matinee daily except Sunday.

HIPPODROME. The Hippodrome show "Around the World" takes in almost every country worth visiting and includes visits to Blarney Castle, Ireland; Windsor, England; Seville, Spain; Venice, on the Grand Canal; Italy; India, with the great Durbar scene, Egypt, showing the Desert, the Sphinx and a wonderful sandstorm; Honolulu, Switzerland and the Alps, as well as the fairy realm of the finale, with the gorgeous "Ballet of Butterflies," followed by the water effects, for which the great tank of the Hippodrome is used to advantage. A tribe of genuine Berber Arabs adds to the realism of the Oriental scenes. To-morrow evening Jan Kubelik will give a second concert at the Hippodrome, assisted by Nathan Franko and his orchestra. There will be an entire change of programme, and the concert will begin at 8:15.

FORBES-ROBERTSON IN BROOKLYN. The third tour in this country of Forbes-Robertson in "The Passing of the Third Floor Back" will begin to-morrow evening at the Majestic Theatre, in Brooklyn. After one week he will leave for the West.

West End Theatre.—A new production by the Aborn Opera Company of "The Bohemian Girl," with Vera Allen and Mme. Jane Herbert.

Variety Houses. Alhambra.—Ruth St. Denis will occupy the headline honor this week in her dance of the "Radha," or "The Mystic Dance of the Five Senses," which is said to be a revelation in expression. Cliff Gordon will once more hold forth as the chief comedian, with a new monologue. A welcome addition are the Courtney Sisters, who possess a diversity of talent. "The Hellan Laidie," who is none other than Jack Leimer, will appear with his old-time Scotch melodies and rich brand of native humor.

Bronx.—The star attraction will be Princess Rajah, the Egyptian beauty, who, surrounded with settings of Oriental splendor, will portray Cleopatra in the symbolic dance of the death of her lover, Marc Antony, and her self-destruction. A feature will be James J. Corbett and his company in a comedy sketch, "The Waterbury Brothers and Tenney," who are old-time favorites in their musical whimsies, and the Bison City Four, in up-to-date melodies, are other features.

Colonial.—Carrie De Mar, the clever little comedienne, will present her latest song creations this week. Conspicuous also are Mason and Keeler in their new playlet, "I and Out," and Aida Overton Walker in an artistic singing and dancing conception, with her celebrated "Kara Kara" as her principal contribution.

Columbia.—The Bon Ton Burlesquers will be the feature this week. A new two-act travesty, called "Here, There and Everywhere," will be presented. The cast

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PAUL KER AND IRENE FENWICK. In "A Million," at the Thirty-ninth Street Theatre, October 23.



EMMETT CORRIGAN. In "Mrs. Avery," at the Weber's Theatre, October 23.

and will not be seen in New York again until the fall of 1912, when he will come with his own production of "Hamlet."

STAGE NOTES.

E. H. Sothern and Julia Marlowe have been sought out by Maurice Bandmann, the English manager who has taken London plays and companies to the Orient. Mr. Bandmann wants the two Shakespearians to go to India and to make a tour of the Far East, including Siam and the Philippine Islands, producing "Macbeth," "Hamlet," etc. Their answer to this proposition has not yet been reported.

The most interesting dramatic news of the moment is that on November 15 and 16 a new play by Mr. Thomas Hardy, to be called "The Three Wayfarers," and based on one of the "Wessex Tales," published first in 1888, will be acted at the Dorchester Corn Exchange by a company recruited from the Dorchester Debating and Dramatic Society, and will probably be afterward given in London under the auspices of the Society of Dorset Men.—Pall Mall Gazette.

The committee of the Chicago Drama League appointed to outline suggestions for a children's festival in honor of Shakespeare met yesterday and decided to hold the festival in one of the city parks on April 23, 1912. A special committee, comprising Mrs. Harrison B. Riley, James O'Donnell Bennett, Dudley C. Watson, Thomas Wood Stevens and Ralph Holmes, was appointed. It will decide which plays of Shakespeare and which periods of his life will be featured. Medals will be given public school children for the best essays on Shakespeare.—Chicago Tribune.

Eden Musee.—The royal Italian concerts of soloists are aided by the presentation of some new cinematograph pictures, which have just arrived from Europe, showing scenes from all parts of the globe.

Fifth Avenue.—Comedy plays an important part in every act this week. The chief attraction will be Gus Edwards's Revue, presenting "The Fountain of Youth" in six spots, with Gus Edwards himself in the leading role. Will H. Murphy and Blanche Nichols will make their reappearance in this city in "From Zaza to Uncle Tom." Isabelle d'Armond, the musical comedy star, will make her first appearance here.

Hammerstein's Victoria.—Victor Moore, assisted by Emma Littlefield and a capable company, will hold the first place on the bill during the coming week. Mr. Moore will present his original comedy skit, "Change Your Act or Back to the Woods," Ryan and Richfield, in their latest comedy skit, "Mag Hargerty's Visit"; Charlotte Parry, with a strong company, in her one-act dramatic playlet, "The Constock Mystery"; Charles Carr, the clever monologist, and Hoy and Lee, Hebrew comedians, with new parodies and stories, are others on the bill.

Murray Hill.—The Honeymoon Girls is this week's attraction. This burlesque company, with the Otto Brothers, German comedians, recently appeared at the Columbia Theatre, and the production then given will be the same in every detail at the Murray Hill.

Winter Garden.—Mlle. Gaby Deslys and the "Revue of Revues" continue to draw crowded houses. The fame of the personal beauty, wonderful jewels and marvelous gowns of Mlle. Deslys has spread widely. "The Revue of Revues" is an amusing entertainment in five scenes, with many novelties and specialties introduced from time to time. Irving Berlin, the famous song writer and singer, is the latest special performer to be added to the company.

THE FRENCH STAGE

Three New Plays—"Primerose," "Sa Fille," "Le Typhon."

Paris, October 11.

MM. Robert de Fiers and Gaston de Caillavet, the popular Siamese twins of contemporary Parisian comedy, have, in a measure, revived the graceful sprightliness of Marivaux and continued the fanciful humor of Moliere. Their latest achievement, "Primerose," a three-act comedy, produced with success on Monday at the Theatre Francaise, which brings upon the stage a full fledged cardinal, who, with playful irony and fantastic jocularity, expounds the doctrines of the Gallic Church in opposition to the dogmas of ultra-Vatican Catholicism, suggests comparisons with Ernest Renan. "Primerose" is a simple, old-fashioned love story that passes in an atmosphere of clerical reaction, mundane frivolity and burning religious animosities, aroused by the application in La Vendee of the French laws of reorganization of churches and convents.

Marie Rose, commonly called "Primerose," is the daughter of a genial royalist nobleman of La Vendee. She has given her heart to Pierre de Lanery, a young man of high-minded disposition, who returns her affection. Just as Pierre is about to declare his love a telegram is handed to him announcing the loss of his fortune owing to the bankruptcy of his bankers in New York. Pierre conceals the truth, and in reply to searching questions tells Primerose that he does not love her. He deliberately lies in order to avoid the appearance of being an adventurer in quest of Primerose's fortune. Pierre returns sadly to America to begin life over again. Primerose, broken hearted, enters a convent.

A year later Primerose, with another Sister of Mercy, calls at her father's chateau on an errand of charity. Here she unexpectedly meets Pierre, who has returned from America, having succeeded in saving half of his fortune from the disaster. Pierre, in despair at finding Primerose in the costume of a nun, and supposing that she is thus lost to him forever, cannot refrain from revealing to her his passion. Primerose listens, but, pale as a ghost, walks away with her companion Sister of Mercy.

The convent is finally sequestered; the nuns are dispersed. Primerose returns to her father in Paris. Once more the young lovers meet. Primerose's uncle, the Cardinal, who has all the while been her confidant, explains that, not being bound by final vows to religious life, she is still free to renounce the convent and give her hand to Pierre. The comedy thus ends in a happy marriage.

It is brimful of bright sayings and witty retorts. One of the characters is a banker of Israelite extraction, who has forewarned the religion of his birth for that of Rome. He pays obsequious court to the Cardinal, saying that he has been a devout Catholic since his "conversion in 1896."

"Just like the French government bonds," is the reply of his suitor.

The butler remarks: "In 1312 four Jews came to the castle and the count's ancestor had them hanged. To-day four Jews come to the chateau and the count asks them to dinner!"

"Primerose" will probably not take rank as the best of the plays of MM. Robert de Fiers and Gaston de Caillavet. It has neither the frank gaiety of "Papa" nor the delicious irony of "Le Bois Sacre." It is, nevertheless, a bouquet of charming flowers, and is admirably played by Mlle. Marie Lecomte as Primerose and by M. de Feraudy as the Cardinal. It is beautifully mounted.

"Sa Fille," the four-act comedy by MM. Felix Duquesnel and Andre Baris, brought out last night at the Vaudeville, is a well built, clean cut, logical play, and, like "Primerose," ends with a happy marriage. The Marquis de Croix-Fontaine is a former demimondaine, but is still beautiful and attractive. Her liaison with a wealthy British peer, Lord Kingston, is ended by the death of Kingston, who in his will left ten millions to his illegitimate daughter Raymonde, now eighteen years old, who is to come into possession of her fortune at her majority. Raymonde's mother, the marquis, inherits two millions and is to have charge of Raymonde's property as trustee. The marquis, who has adroitly climbed into "society," persuades a broken-down, profligate nobleman, the Marquis de Croix-Fontaine, to marry her. The conditions of this matrimonial bargain are that the marquis shall legally recognize Raymonde as his own daughter and that the marquis shall settle a monthly allowance on her drunken husband.

Raymonde, a pure minded, high spirited girl, comes to Paris to live with her mother, after having completed her education in England. She met in London a young Frenchman, Gilbert Rivers. Raymonde and Gilbert are in love with each other and agree to marry. Gilbert follows Raymonde to Paris and arranges to be presented to the marquis. He succeeds so well in entering into her good graces that the marquis falls in love with him. It is a terrible blow for the ex-courtesan to find that Gilbert wishes to marry her daughter. The marquis in her rage and jealousy forbids Gilbert to come to her house and sends Raymonde off to a convent. Another motive for opposing the marriage is that she has squandered a part of the trust estate belonging to her daughter.

Raymonde, who believes that the marquis is really her father, decides to apply to him for protection. She finds him playing cards and drinking with peevishness in a secluded village. Raymonde's appeal arouses the marquis's latent instincts of honor and justice. He discovers Lord Kingston's will and, as he is legally the girl's father, exercises his rights and brings about a marriage between Raymonde and Gilbert. There are some intensely dramatic situations in this play, which were keenly appreciated.

Continued on seventh page.

New and Old Theatrical Attractions for the Coming Week

COMEDY AND DRAMA.

Academy of Music.—The regular stock company will present Franz Molnar's sensational play, "The Devil."

Astor Theatre.—Edgar Selwyn, in "The Arab," Virginia Hammond, formerly in "What the Doctor Ordered," is now leading woman.

Belasco Theatre.—David Warfield, in David Belasco's play, "The Return of Peter Grimm." One of the most attractive, popular, companionable, one of the sanest, studies of the contemporary stage.

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Empire Theatre—John Drew, in "A Single Man."

THEATRE.

Hudson Theatre.—Last week of Frank McIntyre, in "Solilo."

Lyceum Theatre.—Bille Burke, as Collette, in an American adaptation of "The Runaway," from the French play by Pierre Veber and Henri de Gorsse. A charming bit of light comedy.

Manhattan Opera House.—A week's run of Adeline Dunlap, in "Madame X."

Maxine Elliott's Theatre.—Margaret Anglin, in her delightful portrayal of Celia Faraday in "Green Stockings."

Playhouse.—George Broadhurst's play, "Bought and Paid For." In the cast are Charles Richman, Julia Dean and Frank Craven.

Republic Theatre.—W. C. de Mille's new drama, "The Woman." A somewhat unusual play, well acted.

Thirty-ninth Street Theatre.—Ber and Guillemand's farce, "A Million." The play was produced in Paris, but has also had long runs in Berlin and Vienna. In the present production the scenes are laid in and near New York.

Wallack's Theatre.—George Arliss, in Louis N. Parker's drama, "Disraeli." A play unique in its interest. George Arliss's acting is of a high order.

MUSICAL PLAYS.

Broadway Theatre—"The Never Homes," a typical New York "show," written by Glen MacDonough, with music by A. Baldwin Sloane.

Casino Theatre.—The new opera by C. M. Ziehrer, "The Kiss Waltz," with some very good music.

George M. Cohan's Theatre.—George M. Cohan's popular musical piece, "The Little Millionaire," with the author in the leading part.

Globe Theatre—"Gypsy Love," with Mar-

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